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The Journal of Indian Art.

METAL WORK.

By SURGEON-MAJOR T. HOLBEIN HENDLEY, C.I.E.

Although the current number of the *Journal of Indian Art* is not devoted to any special subject or district, it is hoped that the selections which have been made for illustration and description will not prove uninteresting.

Recent Metal Work from Jeypore.—There has been much success attendant upon the effort to adapt the ornamental metal work of Jeypore to the requirements of the general public. It was felt that it was quite hopeless to keep up an interest in it, or to improve it, unless really useful articles were produced. The two large salvers illustrated in No. 39 will give some idea of the direction this effort has taken. Some years ago the writer was requested to order a handsome silver vase, with a suitable salver, for a presentation. It occurred to him that Colonel Jacob of Jeypore, on one occasion when they were looking through a portfolio of architectural drawings together, had made the suggestion that certain bosses from the ceilings and discs from the soffits of arches in the marble tombs at Delhi, if copied in metal, might serve as salvers. There was now an opportunity for carrying out the idea. The result was so satisfactory that it was decided to have as many different designs as were suitable prepared in brass for the Indo-Colonial Exhibition, and these, when completed, were temporarily shown to the public during the visit of H.E. The Viceroy at Jeypore, and drew the special attention of Lady Dufferin, who suggested that, by the addition of folding stands such as are made at Cairo, they might serve as afternoon tea tables or as stands for books or papers. From the outset directions were given that the salvers should be made perfectly flat, it having been noticed that the Benares and Cairo trays were of little practical value owing to their curved surfaces, which made it impossible to use them in European households for domestic purposes. It is to this practical side of the question that special attention should be drawn, because unless we can create a commercial demand for Indian art work, it is hardly likely to live. By doing this we shall certainly not make it the less unlikely that an occasional work of genuine artistic value may be produced, while at the same time we are providing food for many who would otherwise have to give up their special employment for want of patronage, and in a short time their art would die out. Last year a dealer stated that he now employed about sixty men in making the trays and stands, thus giving a livelihood to as many families.

It will be observed that the designs are bold and simple, and where they are purely geometrical the articles can be easily kept clean, and are highly ornamental. It is to be regretted, however, that, owing to the exceptional demand, inferior workmen are making specimens which are far from as well finished as they ought to be. In other cases new designs have been introduced, which are spoilt by an excessive minuteness of detail and by too small a proportion of plain surface. This manufacture is therefore illustrative of two of the great causes of the decay of Eastern art—namely, the powerlessness of the artist to resist the pressure of eager purchasers, and that over-elaboration of detail which, in the case of the imitator, takes the place of originality.

Objection has been made to the reproduction in metal of designs which were intended to be cut in hard stone, but if a thing is beautiful surely this is not a good reason. We must recollect that in most instances the original designs were done in wood and not even in stone. There is nothing in the nature of metal to prevent the designs which have been chosen from showing to the best advantage. They ought to be in such high relief as to be clearly distinguishable from the ground without any further ornamentation. In Part 32 of the *Journal of Indian Art* Dr. Burgess remarks, in his paper on Colonel Jacob's *Portfolio of Architectural Details*, that "some of the patterns of tracery work *in rilievo* from Delhi have been adopted in the brass handicraft of Jeypore for the borders of the brass trays and small tables made in the School of Art there, and which have been much admired and sought after. This, by the way, indicates the advantage that may arise from the possession of good designs in the endless art uses to which they may be applied." This extract is interesting in connection with the objections which have been alluded to. With reference to the School of Art, it may be as well to state here that the trays were not made in the first instance at the School. Also that that institution is in no way connected with the Jeypore Museum. There are designs to which no objection, such as has been mentioned, can be taken; as, for example, those in which figures have been introduced, chiefly in medallions round the edge of the tray.

Exhibition will be of interest in this connection :—" The brass-founders and copper-beaters live in a quarter of the town of Jeypore, apart from the dealers, who occupy a long range of shops in the great bazaar, where on the great night of the Diwali, the festival of the goddess of Fortune, they display all their treasures amidst the blaze of many lamps, to the astonishment and delight of all good Hindu housekeepers, who estimate the wealth of a family by the number, weight, and variety of its brazen cooking-pots. Brass domestic utensils undergo at the hands of the Hindu housewife a daily scouring with sand and water, a sufficient explanation of the fact that any artistic merit they may possess is due to form and not to delicate surface ornament, which would soon be obliterated by such rough cleansing processes. For the same reason the vessels are wide-mouthed, and do not have those drawn-out narrow and graceful necks which the Mahomedan has adapted from Persian sources. Many Hindu vessels follow the shapes of natural objects, such as gourds and fruit. The work of every Province has its peculiarities and can be distinguished almost at a glance. The collection of old brass in the Jeypore Museum is, perhaps, the most perfect in India. It contains a large number of specimens, such as, in all probability, will ere long be unobtainable, as the native manufacturer is being much influenced by the patterns imported from Europe. As soon as vessels are worn out the owner makes them over, in exchange for new ones, to the dealer, who consigns them to the melting-pot. Most ornament is lavished upon the enrichment of vessels (*jambu*) intended to contain Ganges water. These have narrow necks fashioned like an opening lotus, a pedestal, and a broad and capacious body which is covered with bands of figures, and, as a rule, bears an inscription in honour of the particular deity of the owner; as, for example, Jai Ram, or Victory to Rama. The river Ganges, filled with flowers, fish, and reptiles, is most frequently drawn on the lowest band. It is represented as flowing from the matted locks of Siva, who sits in an upper band amongst the deities or symbols connected with his own form of worship, or beside the incarnations of Vishnu.

A good deal of engraved brass, originating in the example set by the School of Art, which derived it from Benares, has of late been sold at Jeypore. The subjects are chiefly mythological. The work passes through four stages :—1, It is moulded or cast by the brazier; 2, It is polished by the turner; 3, An artist covers the surface with a solution of chalk, and when this is dry, sketches the design upon it with a hard pencil; 4, It is made over to the engraver, who finishes it.

Pretty little soap and betel-leaf boxes are made at the School and in the city, which are enriched with pierced and chased floral designs, and also panels covered with engraved figures. There are some beautiful specimens of old betel-boxes and dishes and lamp-covers in this style in the Jeypore Museum. The *chefs d'œuvres* of the brazier are the lamps for temples and shops, some of which are made on a very large scale. The best lamps, which come from Ujain, in Central India, are in the form of female figures supporting the bowls for the oil and wicks."

The above was written nearly eight years ago. It will be seen that there has been a great increase of the amount of repoussé work, but the engraved and chased brass is still in much demand.

In No. 41 a number of vessels of very different kinds have been brought together. One of these, a covered vase, is shown on a larger scale in No. 42 (*a*). The two smallest vessels with slender spouts, which are closed by means of a stopper attached to fine chains, are used by Rajputs for drinking strong liquor drop by drop. The tongue can be kept constantly moist by using this *chuski*, and a maximum of enjoyment, and probably of danger, can be obtained with a minimum of liquor. The specimens which are placed next to the *chuskis*, on each side of the group, are copies of Russian incense-burners. As the native artist always thinks he can improve upon a design, he has perched a small Indian parrot on the top of the smaller censer. The larger one was copied from the South Kensington Museum Portfolio of Art merely to show that the Jeypore workmen were capable of dealing with the more technical difficulties of manufacture of elaborate metal work. The vase with cover, of which an enlarged illustration is given in No. 42 (*a*), and the box below it, are both copied from originals which came from Teheran, and in a country in which the art has been practically for several centuries past derived from Persian sources there is no impropriety in making such articles in a Jeypore Art School. One great mistake has been made in the former in placing a small image of the Hindu god Krishna on the top of the cover. In both examples the details are beautifully chased, pierced or engraved. The water-pot at the top of the group is a fair example of the archaic, classical, pure Hindu brass ware of Bengal. Below it is a Hindu temple lamp. The bowl for the wick is held by a *sakhi*, or female attendant. The small fluted vase below is of Jain origin, but here again the parrots are foreign elements. Above it is an incongruous, fantastic water-pot, the idea of which was taken from a grotesque vessel which is represented as part of the property of a demon king in one of the illustrations of the *Razmnamah* of the Emperor Akbar. It is a bad adaptation under European inspiration.

The Jeypore Museum collection of old brass, to which reference has been made, is now very complete, and as great facilities are given to artists for copying and examining the specimens, they have a very valuable means of improving their taste. The work in repoussé is made by placing the metal sheet on a basis of pitch, and then hammering out the design with very simple tools. The polishing is done by men of a special trade.

Metal Vase from Tirupati in Madras, South India.—The readers of the Journal are familiar with the Tanjore vessels, which owe their beauty to the incrustation of one metal, usually silver, on one or two others,

generally copper or brass. The vase shown in No. 42 (*b*) is a fine example of old work from Southern India, either from Tirupati or Tanjore.

Damascening on Metal from the Punjab.—Mr. Kipling has already referred to this subject in his notes on the Industries of the Punjab, and it has been dealt with in other parts of the Journal, as it is a widespread art which is carried on in Northern India in all the provinces inhabited by warlike races. It appears to have been primarily employed for the ornamentation of weapons, and chiefly for the enrichment of the handles of swords, daggers, spears, and even shields and armour. Latterly it has been applied, under the influence of European and Anglo-Indian demand, for the embellishment of cheap jewellery, boxes, and table ornaments. There are several forms of damascening in metal, as the following account, abridged from the *Memorials of the Jeypore Exhibition*, will show:—"True incrustation in which channels are cut into the steel ground, and filled up with gold or silver wire, which is made to adhere by heating and hammering. This is true damascening, or *tah-i-nishan*, from two Persian words signifying respectively a plait or fold and a mark or scar. Most of the older examples are done in this way, because men formerly wanted weapons that would last a lifetime; but the present generation soon becomes weary of even the best work, and requires endless variety and change, hence the demand, both in Persia and in India, as in Europe, for cheap and showy articles. The workmen attain these ends in two ways,—one in which the wire is hammered on to surfaces which have been slightly scratched to receive it; the other by mere gilding with gold or silver leaf. To both methods the term *koft* is applied, and the workman is known as a *koftgar* or gilder, and the trade as *koftgari*. All forms of damascening require burnishing and polishing. Most of the specimens purchased by Europeans come from Sialkot and Gujrat in the Punjab, and are the productions of men whose ancestors were employed in the old Sikh court and armies in the manufacture of arms and weapons. At most Rajput capitals, particularly at Sirohi, there are still men who damascene in the good old way, using plenty of gold and bold designs. Gold and silver wire and leaf are used either alone or together; in the latter case being known as *Ganga-Jamni*, from the confluence at Allahabad of the dark waters of the Jumna with the muddy stream of the Ganges, which union they are supposed to symbolize. Some very good work is now done in the Jeypore School of Art."

It will be seen from the illustrations that there is a tendency to excessive minuteness of ornament. All the old and good pieces have a due proportion of ground, so that the design is greatly set off by the beauty of the blue steel on which it is damascened. The salver (No. 43 (*b*) fig. 3) is a good example. The box in the centre (fig. 3) represents a domed kiosk or *chatri*, such as is often built in North India as a cenotaph in honour of departed heroes. The small and elegant vase (No. 44, fig. 1) might be used for liquor, or as a *surma dani* or antimony holder.

Lucknow Metal Work.—No. 43 (*a*) is an example of the embossed brass ware of Lucknow. The figures are very quaint. In the inner row demons springing from the mouths of fish support the royal crown of the King of Oudh. The fish was the special symbol of that house; it formed part of the Moghul distinction of the *Mahe Muratib*. In the outer row there are sixteen medallions, in which are represented twice over in the same order—a man, a horse, an elephant, a camel, an ass, a lion, a deer, and a tiger.

Kashmir Metal Work.—Four exceptionally good examples of Kashmir salvers of enamelled and lacquered copper are illustrated in No. 45. This ware has been repeatedly described. The Srinagar (the capital of the Happy Valley) artists produce several kinds of work in base metal, as, for example, in plain copper which can be electro-plated, in copper which is tinned so as to resemble old silver, and in copper which is enamelled and lacquered with various colours. The ornament is very characteristic, but too elaborate. A great many articles have been recently manufactured with perforated designs, such as are shown in figs. 2, 3, 4 of the plate under notice.

The Jeypore metal-workers are sometimes called upon to produce articles on a truly colossal scale, even in the precious metals. They have quite recently made a huge throne and canopy in silver, with parcel gilt ornament; and several years ago the whole of the trappings for an elephant, as well as a silver howdah and appurtenances, were manufactured in Jeypore for H.E. the Viceroy and Governor-General of India, who presented them, with a magnificent animal, to H.M. the Shah of Persia. It will be interesting to relate why these articles were made in Jeypore. The Government official to whom the execution of the commission was entrusted, having admired the trappings and furniture of one of the Maharaja's state elephants, enquired from the Resident at Jeypore whether a howdah and its fittings could be made such as would be suitable for presentation to the Persian sovereign. As Jeypore is a Hindu Principality, the Resident was inclined to reply that it would be wise to try in another quarter, but before finally deciding, the matter was referred to the writer of this article, who, being strongly of the opinion that, almost without exception, the art of Jeypore had been derived from Delhi, recommended that an effort should be made to carry out the order. As a matter of fact, the only changes that were necessary in reproducing the Maharaja's own howdah were to substitute for the symbols of the sun and moon the Persian crest of the sun rising over the back of a lion. The work was carried out to the perfect satisfaction of all concerned, and so pleased was the Government official that he requested that the gold embroidered trappings, and all the ropes, ladders, and even the boxes to contain them, should also be made at Jeypore.

The following examples will also prove that if the Jeypore artizan has somewhat lost his powers of origination, he has, at all events, not deteriorated in the slightest in his ability and skill in executing the most complicated technical difficulties in working in metal. The Marquis of Dufferin and Ava admired an electrotype reproduction of the famous Bactrian salver, which is now in the Indian Museum, and desired to have a copy of it. The artist to whom the work was entrusted at last produced a perfect facsimile, although he spoiled eleven plaques before he succeeded.

When the Ajmere Municipality desired to present an address to Her Majesty the Queen-Empress, on the occasion of her Jubilee, and to offer it in an appropriate casket, it was suggested that a shield should be selected on the following grounds. In a letter to Colonel Trevor, at that time Commissioner of Ajmere, and now Agent to the Governor-General in Rajputana, Surgeon-Major Hendley wrote as follows:—

"Colonel Tod, in his classic work on Rajasthan or Rajputana, writes that the shield is deemed the only fit salver on which to present gifts, and, accordingly, at a Rajput Court, shawls, scarves, jewels, &c., are always spread before a guest on bucklers. The practice is falling into desuetude, but is an old one, and probably arose from necessity, as in times, not after all so very remote, the Rajput lived in the field, and had literally only his shield on which to make an offering to his guest or superior. Moreover, the presentation of a gift on such a salver has a special significance, because the Rajput swears by his sword and shield—'*Dhal talwar ka an.*' He thus not only presents his gift, but symbolically places his services at the disposal of the person he desires to honour and propitiate. The offering of a Jubilee address to Her Majesty the Queen-Empress of India, by the British District of Ajmere-Merwarra, the centre of Imperial authority in Rajputana—the home of the Rajputs—is therefore peculiarly appropriate."

The shield itself was manufactured at Shahpura in Ajmere; the ornaments were made under his supervision by Kishna Usta and several other artists in the employ of H.H. the Maharaja of Jeypore. The gold bosses were copied, with but slight alteration, from those on a shield kindly lent by the owner, Thakur Govind Singh of Chomu, Bahadur, the premier noble of Jeypore. They are of the design known as *kekra*, or the crab. The crab was the symbol borne on the banner of Pradyumna, son of Krishna by Rukmini, and an incarnation of the God of Love, or Kamadeva. The bosses viewed from a distance are handsome, but are worthy of close examination; they are appropriately engraved with figures of such animals as the tiger and the deer, which the Rajput loves to hunt, because the owner of a shield, like the possessor of a minutely ornamented Japanese sword, should find the more delight in it the more he examines it. The rim guard has been enriched in a similar manner. The delicacy and finish of this work are remarkable.

Still more recently a large oval shield, nearly five feet in height, was made in Jeypore, and attracted much attention and admiration at the Simla Exhibition. A brief description of it is given in the footnote.* The artist

* THE RAMAYANA SHIELD.—The general idea was taken by Surgeon-Major T. H. Hendley, Honorary Secretary, Jeypore Museum, from the Milton and Bunyan shields of Morel-Ladeuil of Paris, which were designed for Messrs. Elkington & Co., of London, whose reproductions of them are well known. The story of the Rámáyana, one of the great epic poems of India, is told in a series of plaques, which, unless otherwise stated, are faithful reproductions, in relief, in silver-plated brass, of paintings by the most celebrated artists of the great emperor Akbar's time. With the exception of the bronzing and lacquering of certain parts by Chanda, the whole work has been carried out by Ganga Baksh, Khati, of Jeypore.

1. At the bottom of the shield, Valmiki, the author of the Ramayana, is represented as telling the great story.

2. The narrative opens on the first plaque on the left with the departure of Rama, his wife Sita, and his brother Lakshmana into the forest after their expulsion from Ayodhya, the capital of the modern Oudh.

Combination of two paintings.

3. During the temporary absence of the brothers, Sita was abducted by Marichi, the agent of Ravana, demon lord of Lanka or Ceylon. Rama and Lakshmana on their return discovered their loss, and worshipped at a neighbouring shrine before they set out in search of Sita.

Original artists—Jagan and Madho. Plaque II. on the left.

4. Jatayu, the vulture king, attempted to set Sita free while on the way to Lanka.

Original artists—Madho and Jagan. Plaque I. on the right.

5. Sita on arrival at Lanka was confined in the Ashoka garden, where Hanuman, the deified monkey, Rama's ally, discovered her; he was caught and brought before Ravana, who condemned him to have his tail burnt. This was done by covering it with all the cloths and oil in Lanka, so many being required because Hanuman enlarged his tail to huge proportions. He would have been killed had he not been a *spy* or ambassador.

Original artists—Basawan and Babu. Plaque III. right side.

6. Hanuman set fire to an eighth part of Lanka with his blazing tail, and the demon inhabitants attempted to escape.

Original artists—Basawan and Miski. Plaque III. left side.

7. Hanuman rejoined Rama, who, with an army of monkeys and bears, crossed to Lanka over a bridge which was made for the purpose of huge stones thrown into the sea (Adam's Bridge).

Original artists—Lal and Sarjan. Plaque III. right side.

8. The armies of Rama at the first contact with the enemy suffered defeat, and hosts of monkeys and bears fell apparently quite dead on the field of battle.

Combination of two paintings—Plaque IV. left side.

9. Hanuman was despatched to the Himalaya Mountains to procure a healing shrub, but by the wiles of a magician, an ally of Ravana, was unable to find it. In despair he brought away a portion of the mountain, and as he passed over Ayodhya was wounded by Bharata, the brother of Rama, who took him for an enemy.

Original artist—Jagjiwan. Plaque IV. right side.

10. The restored armies headed by Rama now met Ravana and his host. They killed the king of Lanka, and won a great victory, which was followed by the release of Sita.

Original artists—Mukund and Banwari. Central plaque.

11. Rama and his wife and allies returned in triumph to Ayodhya, where he was enthroned as king with great state.

Original artist—Mahesha. Plaque above the centre.

12. As doubts were cast on the fair fame of Sita, she underwent the ordeal by fire and proved her purity.

Original artists—Mukund and Banwari. Plaque below the centre.

13. At the apex of the shield the Sun, the great ancestor of Rama, is represented.

14 to 19. The principal heroes of the story are separately shown in small plaques at the sides; namely, on the left from the top Rama, Hanuman, and Bharata, brother of Rama; on the right Lakshmana, Jatayu, and Shatrughna.

The field of the shield is enriched with flowers, which are emblematical of the worship of Vishnu and of Rama, who is said to be an Avatara, or incarnation of the former. Round the margin of the shield run Sanskrit shlokas or verses in which the main story of the Ramayana is told.

Translation of the Sanskrit verses.

Rama's exile to the forest as a penance; Abduction of Sita by the death of a golden stag; Death of Jatayu; Conversation with Sugriva; Capture of Bali; Construction of the floating bridge; Burning of Lanka; and finally the slaughter of Ravana and Kumbhakarna. This is the whole Ramayana.

Their past actions bring awful results to souls in this world; the heads which bowed in glory over Shiva's crown, are now, alas! rolled to and fro beneath the claws of vultures.

was at work upon it for nearly two years, and the total cost amounted to about ₨ 800. He is now engaged upon two similar shields, on one of which will be pourtrayed the story of the Mahabharata, on the other that of a horse sacrifice, or *Aswa Medha*. It is proposed to give him subjects for six other shields, which when completed will form a history in metal of the glories of the Rajput race, and will serve to fill up all the niches in the great hall of the Jeypore Museum. Bernier saw a somewhat similar but painted shield, on which were depicted the battles of Akbar.

Two illustrations of what may be termed sumptuous metal work have been included in this number. They are reproductions from the third volume of the writer's *Memorials of the Jeypore Exhibition* of 1883. The following descriptions are taken from that work :—

Plate CXI. (No. 46 of this number). A *hookah* and its appurtenances of silver. The pipe is covered with silver scales, and ends in a mouthpiece of solid silver. Round the bowl and fire receptacle are medallions with charming figures of female musicians and attendants in high relief. The stand is supported by six female figures. (Owner, H.H. the Maharaja of Jeypore).

Plate CXIV. (No. 47 of this number). Gold *hookah* and cloth. The *chillam*, or fire bowl, is enamelled; the cover, or *chillamposh*, is set with diamonds at the top and is perforated below. The tongs and other implements are attached to it by three double chains, set with rubies, emeralds, and diamonds; and the base, or *hookah* proper, is splendidly adorned with panels in enamel and precious stones. The *necha*, or long pipe, is enriched with beads and seed pearls, whilst the *monal*, or mouthpiece, is covered with gems backed by enamel. The pipe cover, or *dastagi*, and the *girda*, or cloth, are of embroidered velvet. Made at Delhi. (Owner, H.H. the Maharaja of Rewah). Value, ₨ 24,609 - 5 as.

The figures which adorn the panels of both the bowl and fire receptacle of the first of these *hookahs* are very spirited and interesting studies of native life. The other gold jewelled and enamelled *hookah* was much admired at Jeypore, and the artist was certainly most happy in the manner in which he enhanced the beauty of his gems by setting them in panels of the purest and richest enamel. The tiger feet show that this magnificent piece of plate was made for the late chief of the Baghelas, or tiger's whelps, the Rajput Lord of Rewah, who was notorious for his love of everything connected with tobacco, and the appliances for smoking it.

Full descriptions of many beautiful specimens of *hookahs* and sumptuous plate of all kinds will be found in the work above quoted.

Illuminated Manuscripts.—Several references have been made in the Journal to the famous copy of the Razmnamah, which is now at Jeypore. The present seems a favourable opportunity of bringing the work again to the notice of the public. The whole of the illustrations could be reproduced if a sufficient number of subscribers could be found, and that not at a very high rate. These pictures, about 180 in number, afford a remarkable insight into the manners, customs, dress, arms, &c., of the subjects of the great Moghul emperor, as there cannot be the slightest doubt that his artists simply represented their ancient warriors and other personages as if they had been living around them. With the exception of about twelve, the whole of the illustrations have already been published in platinotype, with a full description, forming Volume IV. of the *Memorials of the Jeypore Exhibition*, but lose much in interest by not being coloured.

Some account of the book, which is the greatest treasure of the Jeypore Family, was given in No. 21 of the Journal. The following notes are, however, chiefly taken from the writer's Handbook of the Jeypore Courts at the London Indo-Colonial Exhibition of 1886. It is known as the Razmnamah, or History of the War, and is the Persian abridgment of the Mahabharata, a famous epic poem of the Hindus. The Emperor Akbar ordered a careful translation to be made of this work, which is about seven times as long as Homer, and from it his Court Poet, Sheikh Faizi, compiled an abstract. The Emperor hoped that the Hindus might see that many of their superstitions were not supported by their most revered books; whilst the Mahomedans might learn that the world was much older than they thought, and that there was good even in the religion of their fellow-subjects.

The Jeypore Razmnamah was in the Imperial Library, and of seventeen known artists, who lived in Akbar's time, and whose names are recorded in the Ain-i-Akbari, or Institutes of Akbar, no less than fourteen were engaged in illustrating this priceless volume. As the drawings were made three centuries ago, when Persian art was at its best, it was thought that reproductions of them all would be of great interest to the public, not only as works of art, but because the arms, dress, and accessories delineated in the pictures are at least those of Akbar's day, and show how little change there has been since then in such matters. Some of the pictures were enlarged by photographs so as to form panels nearly seven feet in length. They were carefully coloured from the original, and shown at the Colonial and Indian Exhibition. Six of them have been permanently reproduced in fresco on the walls of the Jeypore Museum. The two examples which are now given (Nos. 48 and 49) are typical of the whole.

The Mahabharata, or Great Bharata, is the history of the descendants of an ancient king of India, called Bharata, and particularly of a great war waged between two branches of his family, the Pandavas or sons of Pandu and their cousins the Kauravas or children of Dhritarashtra. The story of the great war is told in about 24,000 verses, but it is so overlaid with episodiacal matter that the poem has attained the length of about 100,000 verses of thirty-two syllables each. Some of the episodes are of great antiquity, others again are comparatively modern. The ancient narrative of the great war has been told by the Brahmins, who have modified it, or engrafted upon it episodes to glorify themselves and their own religious ideas.

The Razmnamah is an abridgment of the whole, and contains several stories which are not found in the ordinary printed text of the Mahabharata, as for example, the romance of Chandrahasa and the full account of the horse sacrifice of Raja Yudhishthira. The Ramayana or story of Rama, the seventh incarnation of Vishnu, now forms an episode in the Mahabharata. It is the second and probably the most ancient of the Hindu epics. The reader is referred to the following works for full information :—Professor Sir Monier Williams' *Analysis of the Indian Epics*; Mr. J. Talboys Wheeler's *History of India*; the MSS. left by Professor H. Wilson, now in the India Office Library; the Rev. J. Hindley's *précis* in the British Museum; the French translation of the first ten books by Mons. Hippolyte Fauche; and the writer's fourth volume of the *Memorials of the Jeypore Exhibition*.

The illustrations which have been chosen for reproduction in the present number of the Journal are Plates XXXIX. (No. 48) and LXXXIII. (No. 49) of the last-named work.

Before the great war began several councils were held on both sides and generals were chosen. Bhishma, the uncle of all the principal heroes, took part with the Kauravas and accepted the generalship of their armies. He was enthroned by them, and received their praises while the musicians sounded their instruments in his honour. The original illustration was designed by Paras and coloured by Basawan, a celebrated painter of Akbar's time. (See No. 48).

At the conclusion of the war, which terminated in favour of the Pandavas, Yudhishthira, their chief, determined to perform a great horse sacrifice by way of propitiation for having slain so many sacred personages, and also to prove that he was a paramount sovereign. A white horse was obtained and was allowed to wander wherever it liked for twelve months. It was followed by an army which fought with all who dared to oppose its passage, and in the event of success the *cortége* was joined by the defeated sovereigns, who thus admitted that their territories were held under the supremacy of the owner of the horse. Yudhishthira's horse had twelve adventures, and finally returned to his master and was sacrificed with great ceremony. In his seventh adventure he came to the country of Manipura, where the people were all virtuous, where there were no liars, where the women were all obedient to their husbands, and the men were all brave. The Sanskrit language was spoken everywhere. In short, the general wealth and happiness led strangers to think this country a second paradise. The illustration represents a procession of the white horse before he was set free. The artists of the original picture were Rámdas and Lál, the latter a celebrated painter of animals. There is a piebald horse in front. This is a favourite colour in India, and if it is accompanied by a pink tail and eyes, and the hoofs are stained with henna, it makes a noble steed for a Rajput knight. The white horse is adorned with garlands like one decked for the *dahsahra*, or war festival. An attendant waves the *chamara* and holds the umbrella, the symbols of royalty, over the prince; music is sounded; in short, all the signs of rejoicing peculiar to a triumphant entry are observed. The ceremony of meeting a prince a mile or more outside a town is known as the *istakbal* or *peshwai*. The distance varies with the rank of the guests. (See No. 49).

LIST OF ILLUSTRATIONS.

METAL WORK.—39 and 40.—Brass Salvers from Jeypore. 41.—Brass Ware. 42.—Two Brass Vases. 43.—Brass Salver and Specimens of Damascening in Gold on Steel. 44.—Specimens of Damascening in Gold on Steel. 45.—Copper Salvers from Srinagar, Kashmir. 46.—Silver Hookah. 47.—Gold Hookah and Cloth. 48 and 49.—Illustrations from the Razmnamah.

Jeypore Portfolios of Architectural Details.

Now ready, a Portfolio Series of Architectural Details, compiled chiefly from old Buildings at or near Delhi, Agra, and parts of Rajputana; with short descriptive notes of the places from which they have been taken.

The size of each Plate is 22 by 15 inches. The details have been reproduced to a large scale so as not only to be interesting to the student but chiefly to serve as Working Drawings for the Architect and Artisan.

The arrangement of the Portfolios is as follows:—

PART I.—COPINGS AND PLINTHS:—52 Plates, comprising 112 examples of Copings and 20 of Plinths.
„ II.—PILLARS, CAPS AND BASES:—79 Plates, comprising 158 examples, viz., 127 of Pillars and 31 of Bases, (1 in color.)
„ III.—CARVED DOORS:—66 Plates—11 representing inlaid ivory work printed in color—comprising 27 Doors, 68 Panels, and 74 other details.
„ IV.—BRACKETS:—69 Plates (2 colored), comprising 86 examples.
„ V.—ARCHES:—58 Plates, of which 10 are colored.
„ VI.—BALUSTRADES:—50 Plates, comprising 51 examples (1 in color)—many of the panels are filled with tracery.

The Drawings have all been carefully done to scale, and arranged together in Parts, each sheet loose, so that different examples of architectural details may be readily compared and selections made.

Most of these details are taken from buildings erected when the Mogul dynasty was at its zenith, and will be found beautiful in design, rich in detail, and at the same time applicable to many purposes in wood, stone or metal. Many of the Plates contain three or four figures. The price of the above Six Parts, each in strong cloth portfolio, containing in all 374 Plates, with about 654 examples, will be £7 10s. nett.

A further series, including the following, is also in hand. Tracery; String Courses; Wall Decoration, including Dadoes, Wall Recesses, and Panels; Cornice and Ceiling Decoration; Parapets, Projecting Eaves and Finials. These will be issued in similar Portfolio Parts as soon as complete.

The work has been prepared under the superintendence of Colonel S. S. Jacob, C.I.E., Engineer to the Jeypore State, Rajputana, and the Plates photo-lithographed by W. Griggs & Sons, Elm House, Hanover Street, Rye Lane, Peckham, from whom complete sets can be obtained.

As only 180 sets are in hand for sale in Europe, and many of these have already been subscribed, early application must be made, accompanied with Cheque (crossed Imperial Bank) for £7 10s. The work will be sent carriage free to any Port in India or Europe.

COPY].

India Office,
Whitehall, S.W.
5th Nov., 1890.

Dear Colonel Jacob,

I write at once to acknowledge the receipt of the "Jeypore Portfolio of Architectural Details," which His Highness the Maharaja Sawai Madhu Singh has been graciously pleased to present to me.

I have the greatest pleasure in receiving the work from His Highness. It is a striking proof of the enlightened interest the Maharaja Sawai takes in the indigenous arts of his own State, and of His Highness's determination to extend to them the utmost patronage in his power; so that the knowledge and practice of the historical building styles of the country shall be kept alive in Jeypore at least, if nowhere else in India. It also provides evidence for the appreciation of the whole world, of the perfection of the adaptation of the architecture of Jeypore to its local conditions; and of its intrinsic beauty and splendour, considered apart from its harmony with surrounding circumstances. A special interest attaches to the work from all the drawings it contains having been executed by native artists trained under Mr. Opendra Nath Sen, Principal of the Jeypore School of Industrial Arts; and a special value also from the fact that, having been executed under the direction of a scientific engineer, the drawings are all done to scale. This is a little detail the general reader, and the amateur, might overlook, but it is of the highest importance to those who go to such publications as the "Jeypore Portfolio of Architectural Details" for practical guidance in the preparation of ornamental and decorative designs. One of the most satisfactory features of the work is the really wonderful economy with which it has been carried out by Mr. William Griggs under your invaluable superintendence. It is necessarily a costly undertaking, projected on such a comprehensive scale, and with such elaboration of detail. But one realizes at a glance that you possess in these sumptuous drawings every rupee of the money spent upon them.

For these several reasons it is with unqualified satisfaction that I am able to accept the magnificent present made me by the Maharaja Sawai of Jeypore; and I beg you to convey to His Highness the respectful expression of my warmest and most grateful thanks for it. I shall always prize it as a great art treasure, and I shall always feel proud to have received it from His Highness.

I beg to very sincerely congratulate you on the successful completion of the work. It reflects the highest credit on you and all those engaged, under your direction, in its preparation; and you may feel assured that wherever it finds its way it will be welcomed not only for the unique delight it will afford to all who turn its pages but for its thoroughly practical usefulness.

Believe me,
Sincerely yours,
(Signed) GEORGE BIRDWOOD

The following appointments have been approved :—

2nd Bengal Lancers.—Major M. K. Martin to be 2nd-in-command; Captains K. S. Davison and St. G. L. Steele to move up in grade succession; Captain J. G. Turner, Squadron Officer, 19th Bengal Lancers, to be Squadron Commander, remaining seconded; Lieutenant F. H. B. Commeline to be Squadron Commander sub. *pro tem.*, and Lieutenant James, Supernumerary, to be Squadron Officer.

Corps of Guides.—Major F. D. Battye to be 2nd-in-command of Infantry.

8th Bengal Infantry.—Lieutenant J. P. C. Hennessy, Supernumerary, to be permanent Wing Officer.

17th Bengal Cavalry.—Lieutenant A. K. Hudson, Connaught Rangers, to be officiating Squadron Officer on probation.

The undermentioned have been granted leave of absence out of India :—

Captain G. A. Money, 18th Bengal Lancers; Lieutenant H. D. Ozzard, Hampshire Regiment; Lieutenant A. L. Lindesay, 24th Punjab Infantry, and Lieutenant-Colonel C. D. Swete, 10th Bengal Infantry, for one year on private affairs; Riding Master J. Marshall, 3rd Dragoon Guards, 8 months on private affairs; Brigade-Surgeon H. S. Muir and Surgeon C. S Sparks Medical Staff; Lieutenant the Hon'ble S. H. R. L. Tollemache, King's Royal Rifle Corps; Captain N. F. Jenkins, Border Regiment; Lieutenant S. C. Johnston, King's Own Scottish Borderers; Captain H. R. Tufnell, Gloucestershire Regiment; Captain J. Fraser, Royal Sussex Regiment; and Captain J. Sherston, Deputy-Assistant Adjutant-General, Rohilkhand District, for 6 months on private affairs; Lieutenant T. Skipp, East Indian Railway Volunteers, for 18 months on private affairs; Lieutenant G. W. D B. Lloyd, Royal Welsh Fusiliers, 9 months; Captain F. Gordon-Mackenzie, 2nd Dragoon Guards, 12 months; Riding Master G. Mathews, 1st Dragoon Guards, 6 months; Captain A. C. Batten, Deputy-Assistant Adjutant-General, Bundelkhand District, 8 months; and Lieutenant T. F. Kelly, South Wales Borderers, 9 months all on medical certificate.

The following paragraph has been added to Army Regulations in India:—"When an officer, who is not a gradnate of the staff college, applies for employment on the district staff, or for the appointment of station staff officer, 1st class, the general officer commanding, after satisfying himself that the officer is in every respect a desirable candidate, will attach him to his staff for one month, at the expiration of which period he will transmit the application to the military secretary to the commander-in-chief, reporting confidentially his opinion of the candidate's general fitness for staff employment, and especially upon his aptitude for business and for conducting official correspondence."

REVIEW.

JEYPORE ARCHITECTURE.*

A SUMPTUOUS PUBLICATION.

ONCE upon a time an American artist and architect travelling in India, amused the present writer by a vehement tirade against the hide-bound pedantry which cripples all the architectural teaching of Europe. He showed—and it was no difficult task—that for generations the best and most original sources of architectural inspiration have been systematically neglected, while the attention of students has been confined to the study of a few masterpieces of the classic and mediæval schools. It is still true, in spite of the sturdy labours of Mr. Fergusson, who unceasingly lectured his profession on their ignorance and blindness, and of some French students of the great works of Assyria and Egypt, that the art of the East is regarded by some of the Mandarins of the architectural schools of Europe as an interesting but still esoteric and half barbaric curiosity. There are many signs, however, that the profession, reversing Wordsworth's phrase, is "stepping eastward." At the present moment Mr. Aitchison, the Professor of Architecture at the Royal Academy, is lecturing on Byzantine work, which is akin to much that we see in India. In the lavish details of many recent buildings in England—music halls, clubs, private houses and mansions of the now fashionable stratified flats, are indications that working architects, hard put to it for novelty, have tried to assimilate the characteristic ornaments of the East. But authentic details have hitherto been lacking, and it is in its jewel-like finish of detail that the savour and charm of Oriental work chiefly lie. Those desolate halls of Balclatha, the India Museum, are always open to the student, but, as a matter of fact, he does not much frequent them, for it is not very profitable to browse at large with no previous knowledge in a collection which includes such diverse and incongruous elements.

It is precisely this want that Colonel Jacob's sumptuous Jeypore portfolio—a durable monument of the enlightened liberality of His Highness the Maharaja of that progressive State—supplies. It is not too much to say that for many who were present at the meeting of the Institute of British Architects when Colonel Jacob was received and his work was presented, the dry bones of Indian architecture vaguely apprehended from many a photograph and general view for the first time took life, light and colour. In this extensive series they saw a profusion of authentic details accurately and beautifully drawn to a large scale, showing exactly how mihráb, pillar, plinth arch, balustrade and door are wrought; and on all sides the warmest expressions of appreciation of the beauty of the drawings, the excellent manner of their reproduction and the munificence of the Maharaja were heard.

The plan and general design of Indian buildings are and must remain peculiar to the soil and sun-ruled climate of the country, and those who build for Western civilisation—being free from the tyranny of the sun and bound by limitations of space and cost, have no use for many of their most characteristic features. Moreover, the photographic camera (the greatest architectural teacher of the age) Mr. Fergusson's History of Indian Architecture, and other works give a great number of plans and general views. So plans and general elevations are not in fact much wanted. But it takes a working architect of skill and experience to perceive exactly what will be most useful and instructive to his fellows. And it is in this trained perception that the strength of Colonel Jacob's work lies.

The collection was first begun, indeed, at the editor's private cost for the purpose of increasing his own professional knowledge of architectural detail when engaged in designing and executing the well-known buildings at Jeypore, on which are to be seen writ large the lessons taught by a careful study of good authorities. The draughtsmen employed are all natives of Jeypore, and it is pleasant to observe that each man signs his own work, a practice which ought to be enforced in all offices where native draughtsmen are employed. It will not be surprising if Jeypore, exceptionally enriched by nature with a wealth of building stones of fine quality, proves to be a sort of centre and school of decorative sculpture. Colonel Jacob in his prefatory note refers to his early association at Jeypore with the late Dr. De Fabeck, who was the first Principal of the Jeypore School of Art, and from whom the draughtsmen employed received their first lessons in drawing. There must be many in India who can recal the singular grace and charm of Dr. De Fabeck's personality—his remarkable versatility and a gentle and tolerant spirit not often, as in his case, united with a sensitive nature and a keen, artistic temperament—and who will be glad to hear of the success of a work of which he saw the first beginnings.

Mention is also made of help given by Mr. Cousens, of the Archæological Department of Western India, who gave the draughtsmen employed personal instruction in his office at Poona, and by Sir Edward Buck, Dr. Burgess, Mr. Purdon Clarke and Dr. T. H. Hendley of Jeypore. H. H. the Maharaja of Jeypore stands perhaps alone among Indian Princes as the promoter of a great work of art for the benefit of the public at large, and it may be his example will bear fruit as the work itself is sure to do. Babu Kanthi Chandra Mukharji, Rao Bahadur, the Minister of the State, is also mentioned as a supporter of the enterprise.

Returning to the meeting of the Institute of British Architects and the discussion which ensued it is not surprising that praise should take the place of criticism. Mr. William Simpson, the well-known artist and sketching correspondent of the *Illustrated London News*, hoped that in future more attention would be paid to the work of earlier periods and especially to Hindu art in preference to that of the time of Shah Jehan. English architects, similarly, thirty years ago were fiercely enjoined to study only Gothic thirteenth century work and a man who could go back earlier still counted himself happy. But the visitor to India and the haunter of museums cannot undertstand how absolutely dead and done with is the ancient Hindu work, whose fantasy and mystery he so much admires. Why do not the modern Italians reproduce the work of Orcagna? or the modern Greeks the work of Pheidias? If India begins to build in a characteristic Indian style at all, she will begin where she last left off—about the period that Colonel Jacob's work chiefly illustrates.

Mr. Purdon Clarke hit the popular taste by a sneer at the miserable parsimony of the Government of India, which since Major H. H. Cole's interrupted and costly publication and Mr. Fergusson's History of Indian Architecture, has done nothing for Indian art and archæology. But after crying Hear! hear! and thumping with an applausive umbrella, one may ask whether the accusation of parsimony really lies. The Government of India has spent in reality immense sums on the reproductions of ancient works. Its misfortune has been that, instead of zealous officers working at such matters as a labour of love in their leisure hours, and labouring with a clear perception of definite aims, it has had to entertain at very high salaries learned antiquarians and a large and most expensive staff of officers to pervade the past and patrol the night of time in a vague and general way—and with vague and general results. The Institute of British Architects does not greatly care for the fixing of the right date of the Gupta Kings nor for the identification of the scenes of the early life of Gautama Buddha, but the Government of India has been made to care for these important matters to a tune which renders the imputation of parsimony ridiculous. We may cordially acknowledge the generosity of Jeypore without throwing unmerited obloquy on the Government of India.

Mr. W. Griggs, of Peckham, whose fine reproductions of Indian work in Dr. T. H Hendley's *Art Treasures of Ulwar*, in the *Journal of Indian Art* and many other important works are widely known for their fidelity and beauty, has made admirable photolithograpic facsimiles of the drawings by Colonel Jacob's draughtsmen. Mr Griggs has, in fact, become the recognised medium for the production of Indian art work, and it would be hard to find a more competent hand. Yet, a more perfect way, so far as the progress of India is concerned, would be not only to draw but to lithograph, print and publish such a work entirely in India.

* *The Jeypore Portfolio of Architectural Details.* Prepared under the supervision of Colonel S. S. Jacob, C. I. E., B. S. C., Engineer to the Jeypore State, Hon. Assoc., R. I. B. A., &c. Issued under the patronage of H. H. Maharaja Sawai Madhu Singh, G. C. S. I., of Jeypore. London: Bernard Quaritch. Photolithographed by W. Griggs and Sons, Limited, Hanover Street, Peckham, 1890.

Miscellaneous.

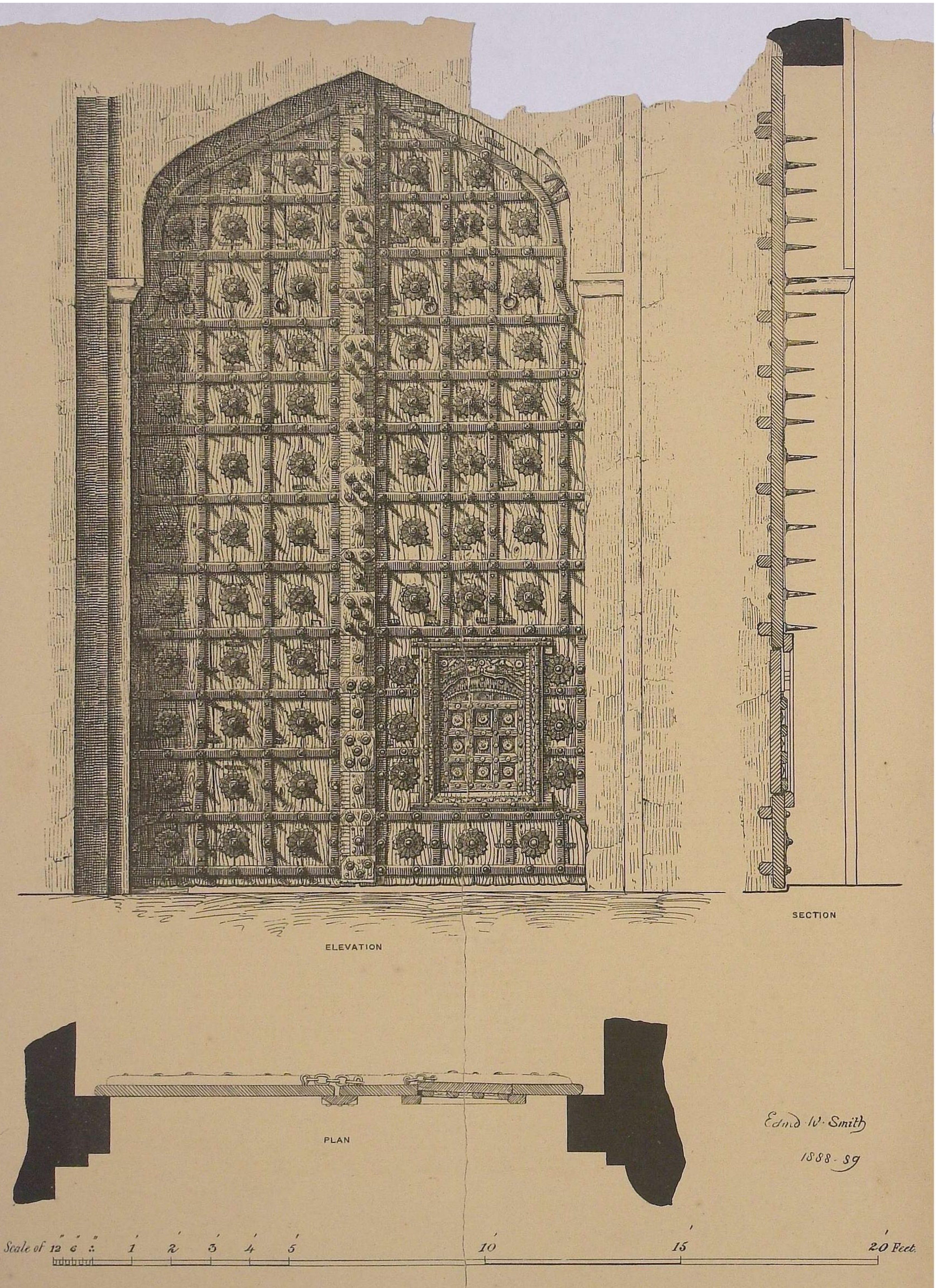
THE ZHOB EXPEDITION.

THE OFFICIAL DESPATCHES.

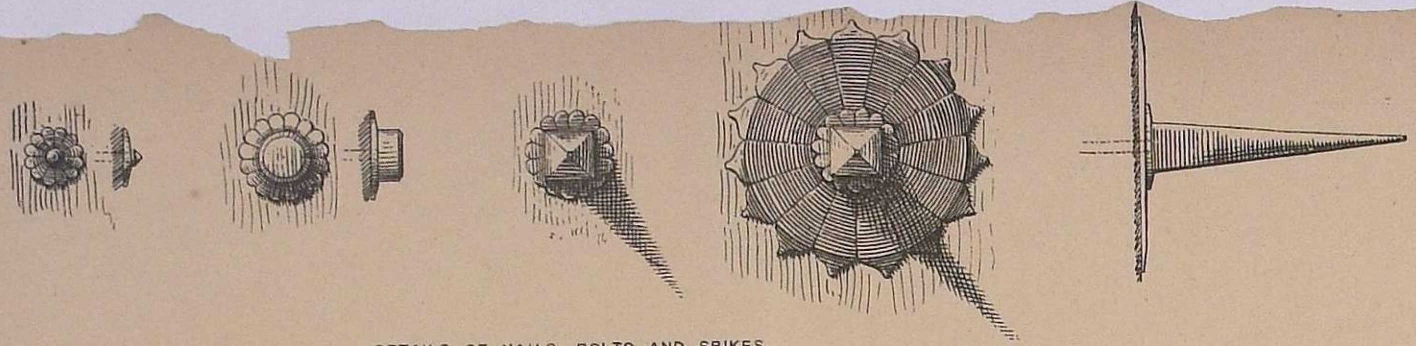
As already announced the despatches relating to the Zhob operations of last autumn are published in the current issue of the *Gazette of India* On behalf of the Government of India it is announced that the Governor-General in Council has read Sir George White's report with much satisfaction, and cordially appreciates the good work done by the troops under trying circumstances, and the ability, judgment and vigour with which the operations have been conducted by Sir George White.

The Adjutant-General in his forwarding letter to the Government of India, dated 2nd February, says :—

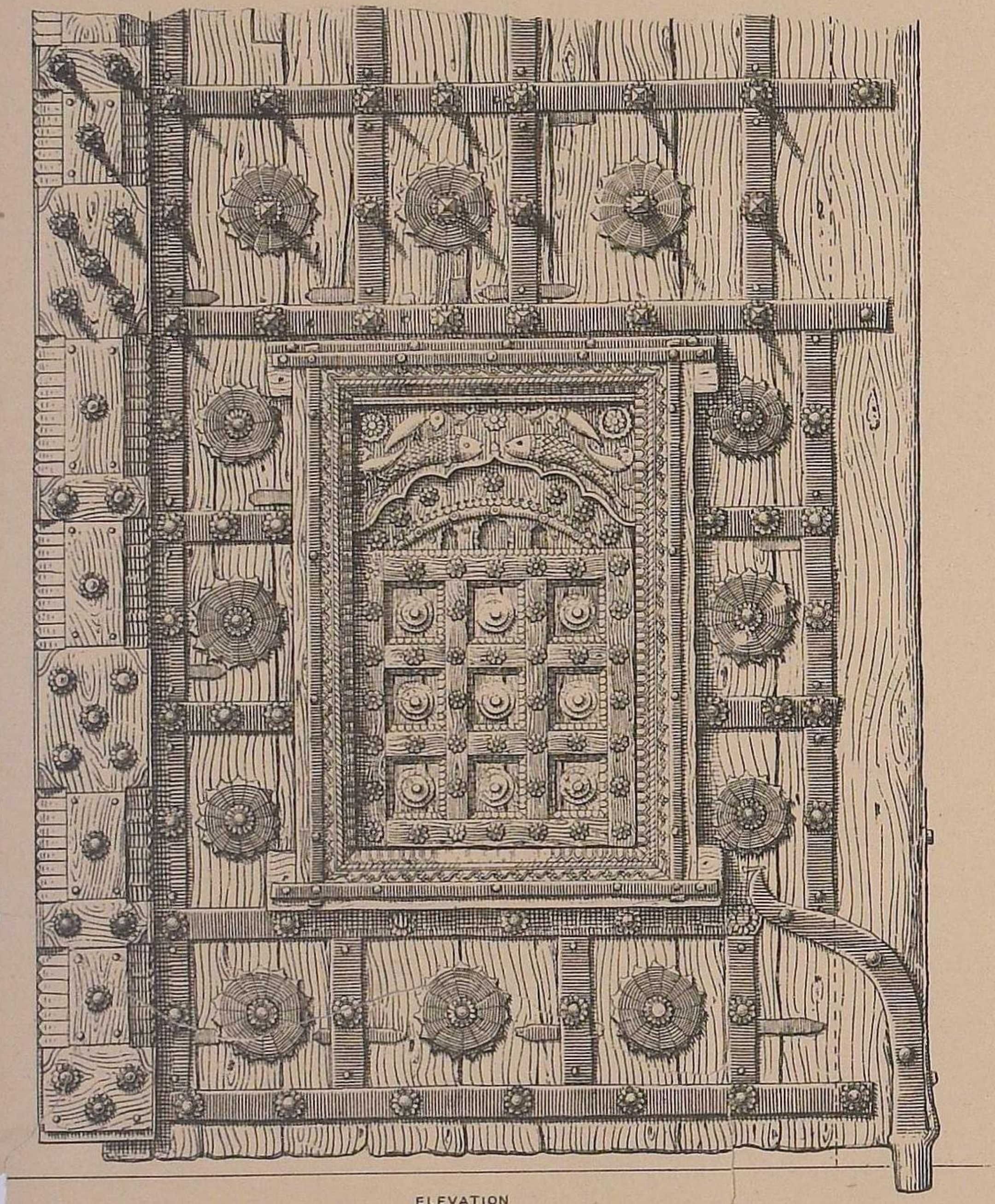
I have the honour, by direction of the Commander-in-Chief, to submit for the information of the Government of India, the accompanying despatch from Major-General Sir G. S. White, K.C.B., V.C., describing the operations of the Zhob Force, recently under his command.



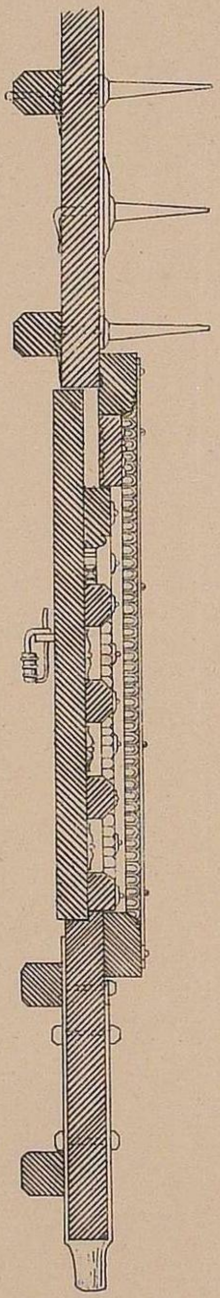
35.—Door from the Palace at Urchha in Bundelkhand.



DETAILS OF NAILS BOLTS AND SPIKES



ELEVATION



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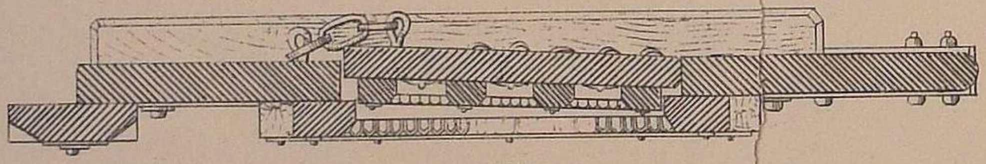
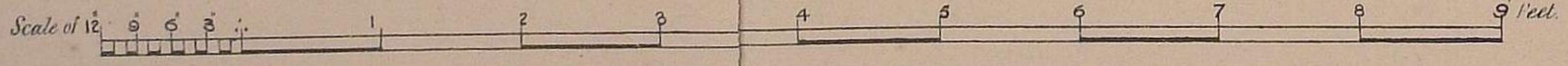


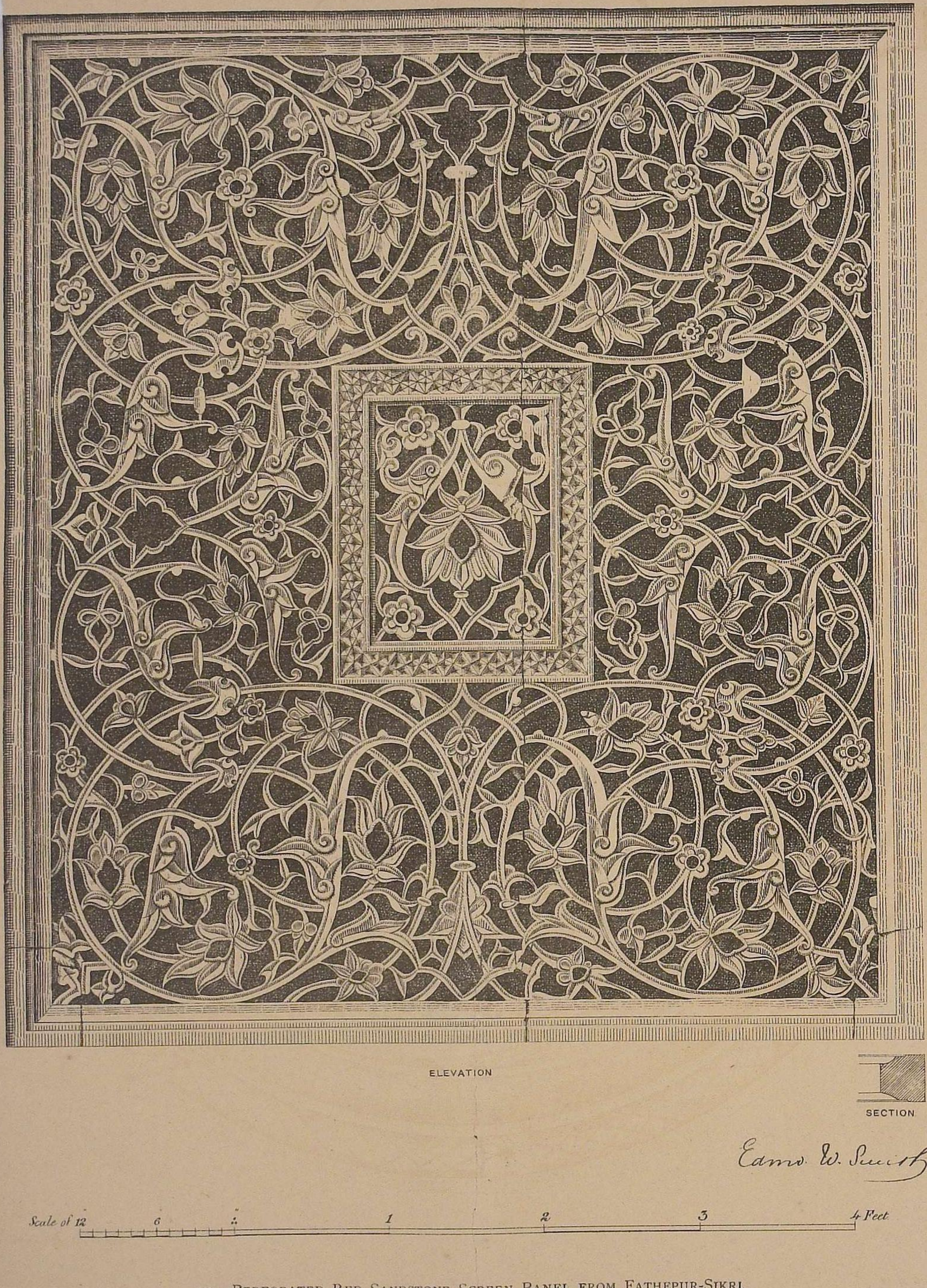
PLAN

Edmd. W. Smith

1888-89



36.—URCHHA PALACE DOOR.—DETAILS.



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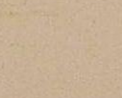
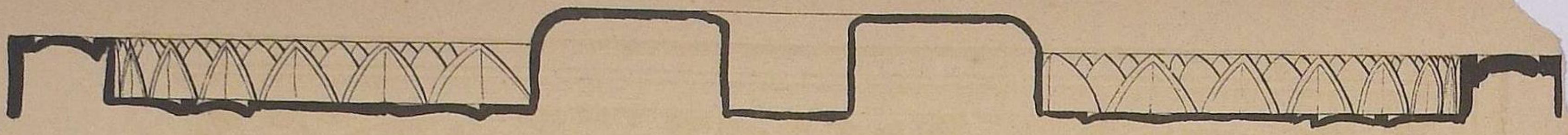


SECTION

Edmd. W. Smith.

Scale of 12 6 1 2 3 4 Feet

37.—Perforated Red Sandstone Screen Panel from Fathepur-Sikri.



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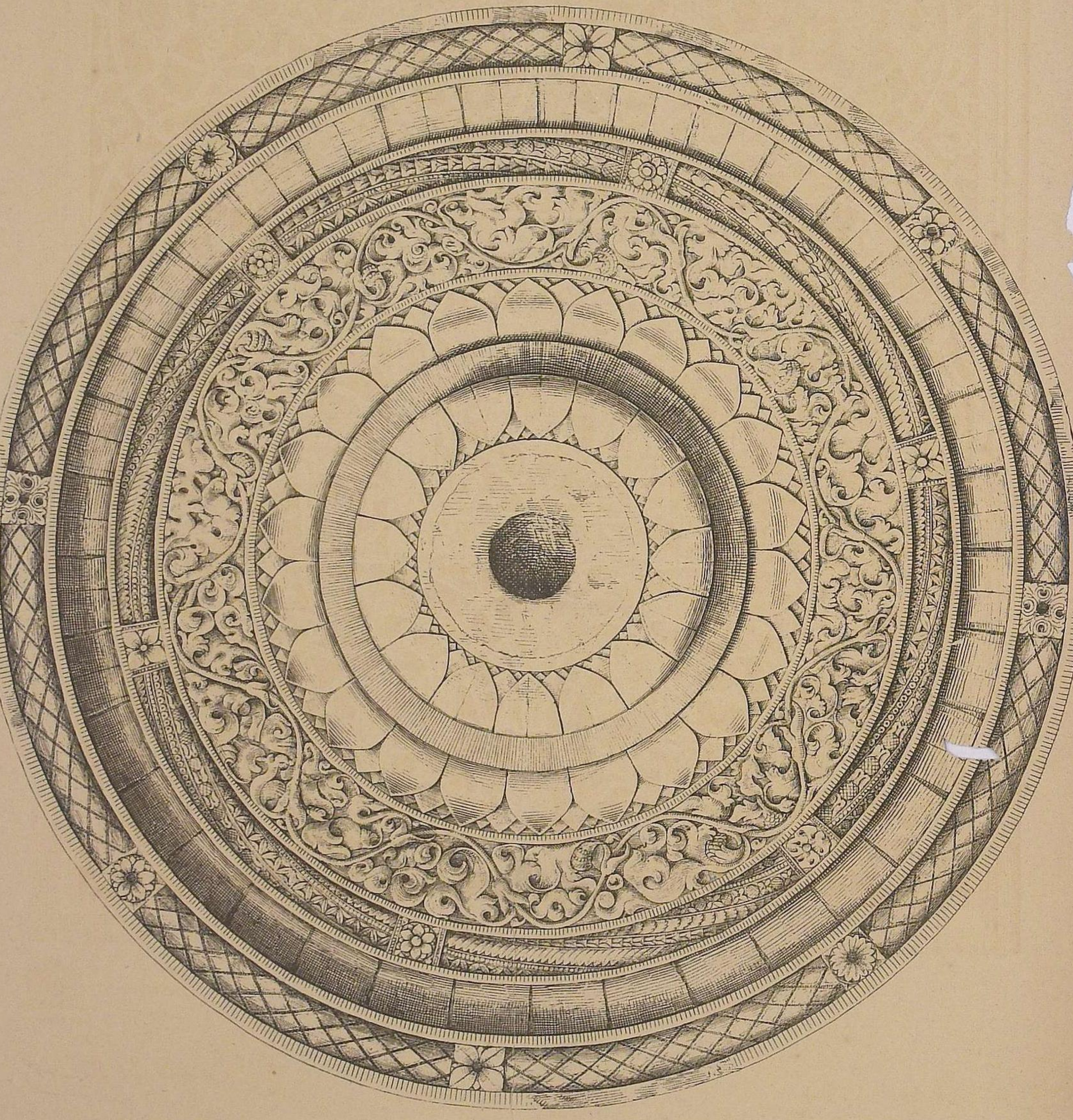
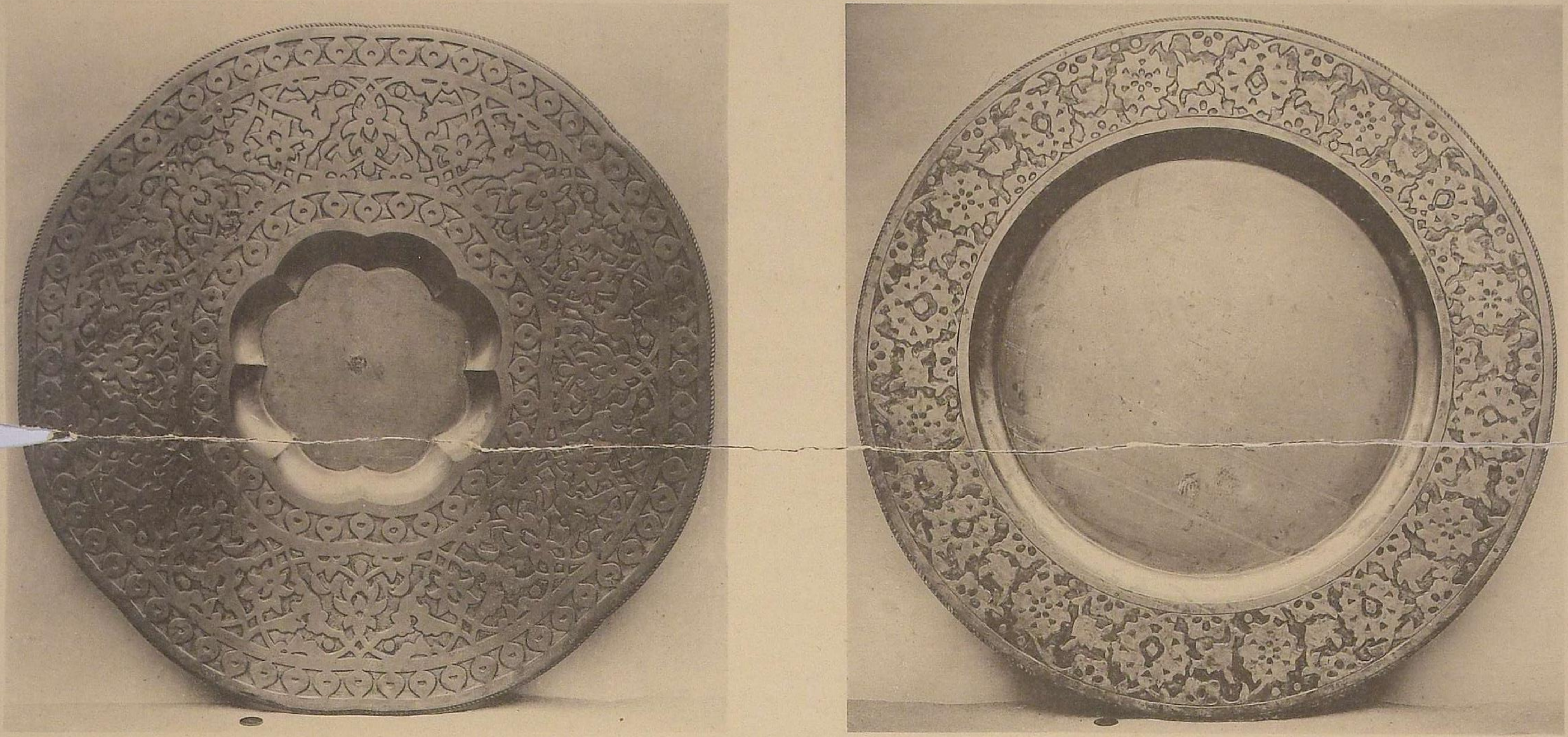


Edmd. W. Smith

Scale of 12" 6" 1' 2' 3 Feet

38.—Carved Stone Umbrella from an Ancient Stûpa.



39.—Brass Salvers from Jeypore.
(each 30 inches in diameter).

40.—Brass Salver from Jeypore. Astronomical design.
(Diameter 30 inches).

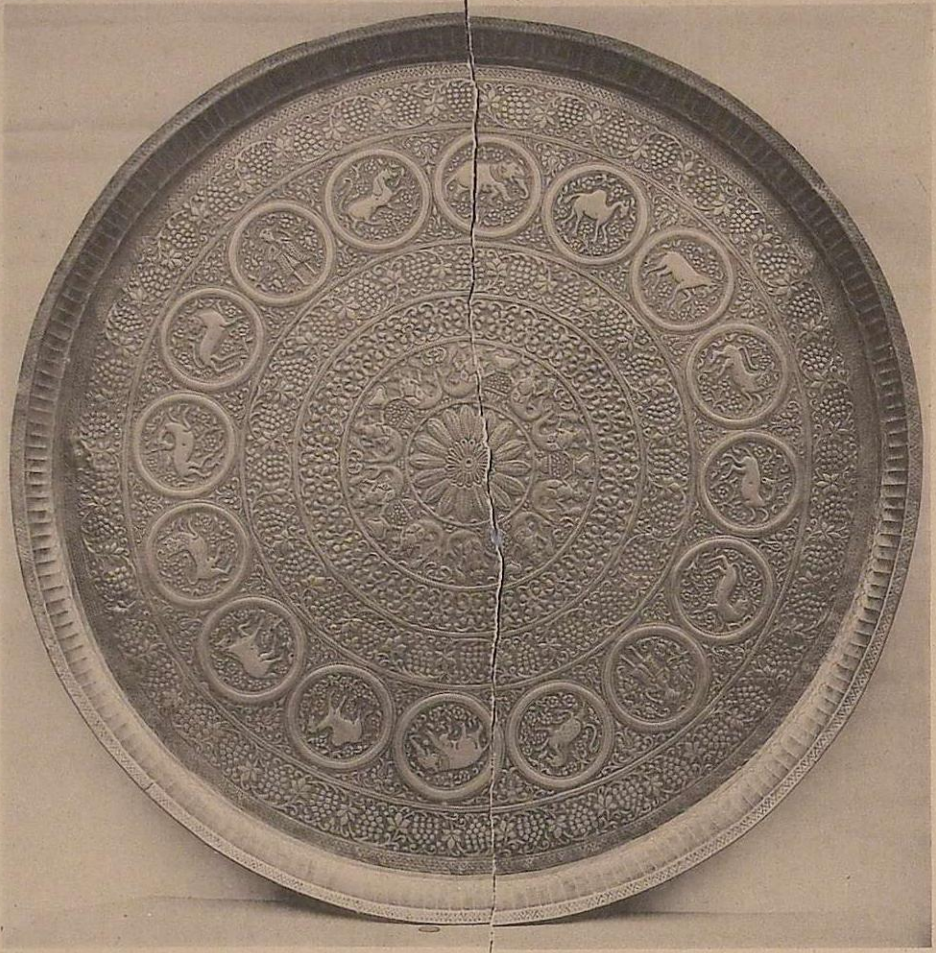
41.—BRASS WARE from the School of Industrial Art, Jeypore.

a

b

42.—(*a*) BRASS VASE from the School of Industrial Art, Jeypore.

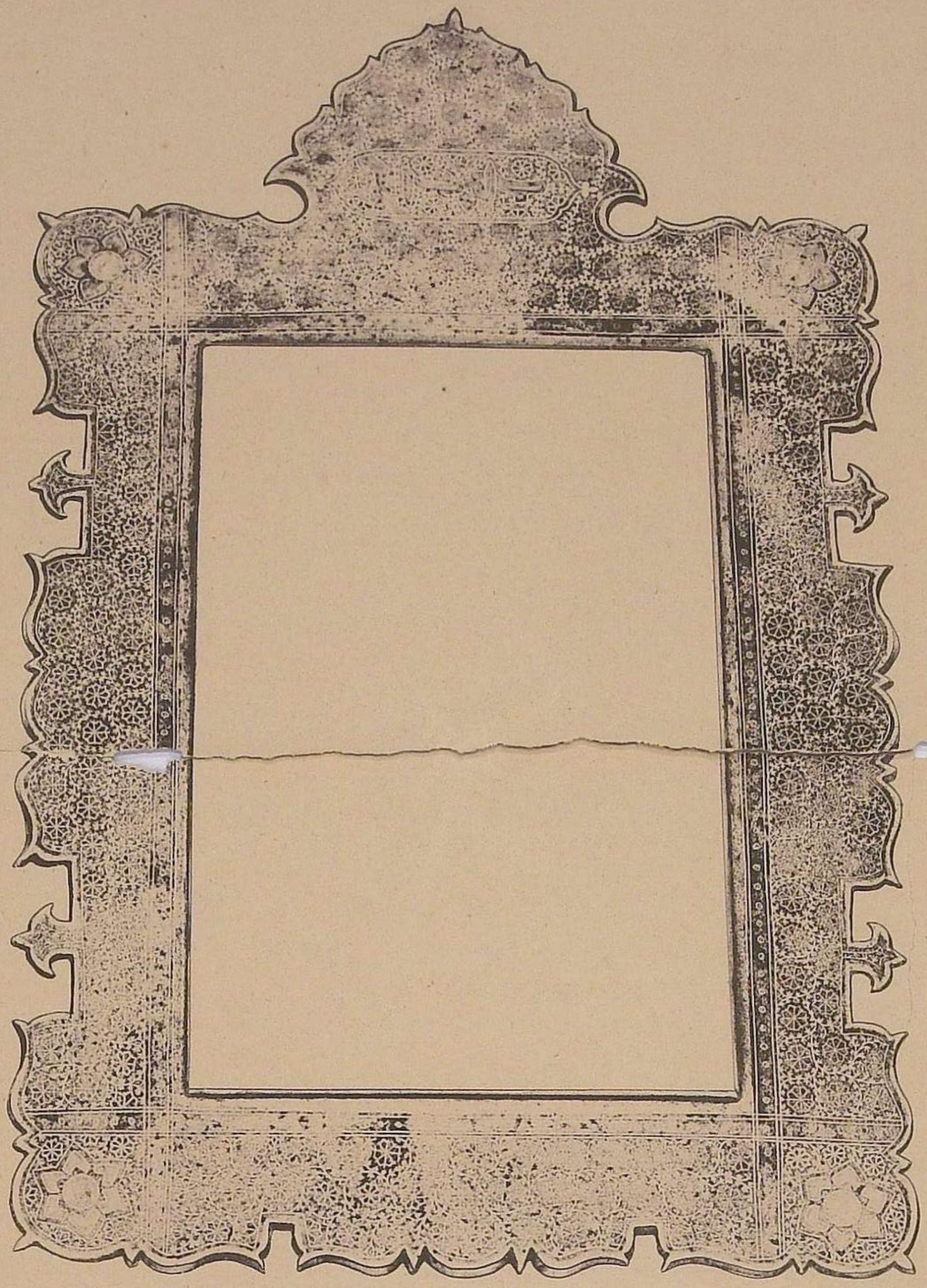
(*b*) VASE. Brass ornamented with copper bands. From Tanjore or Tirupati, Madras.



43.—(*a*) Brass Salver from Lucknow.

43.—(*b*) Specimens of Damascening in Gold on Steel from the Punjab.
1 and 3, Salvers. 2, Domed Box. 4. A Small Vase.

1

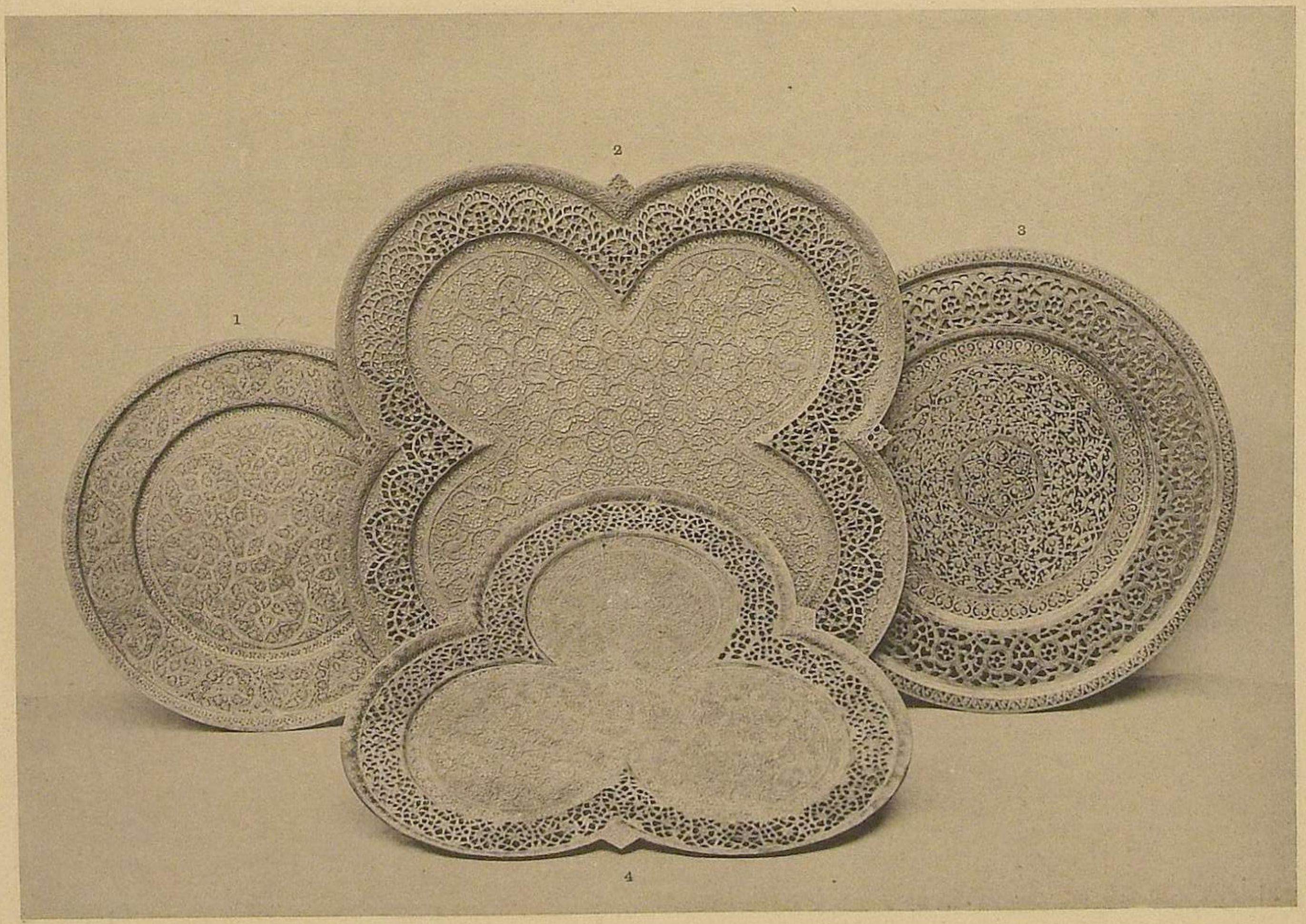


2

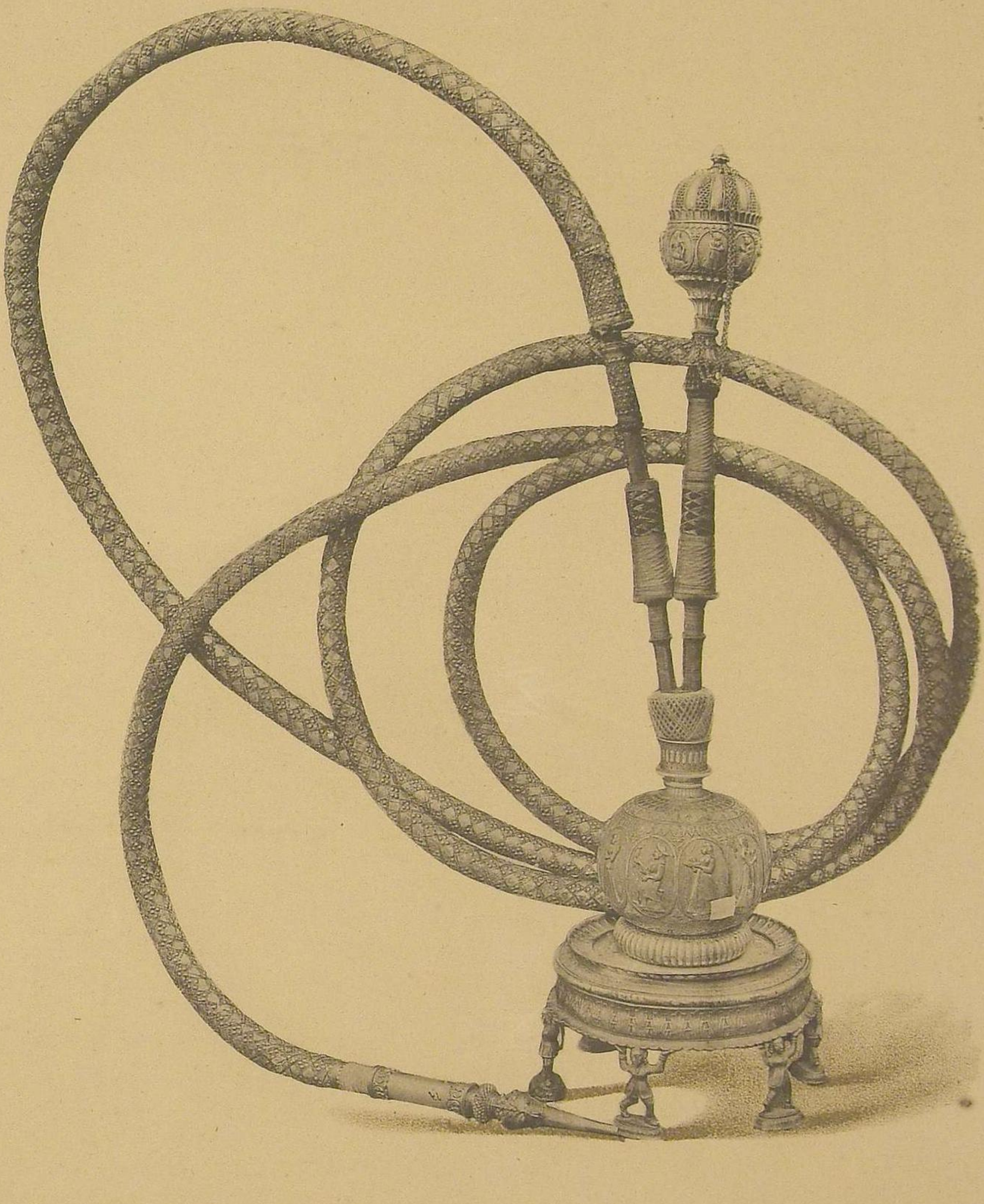
3

44.—Specimens of Damascening in Gold on Steel from the Punjab.

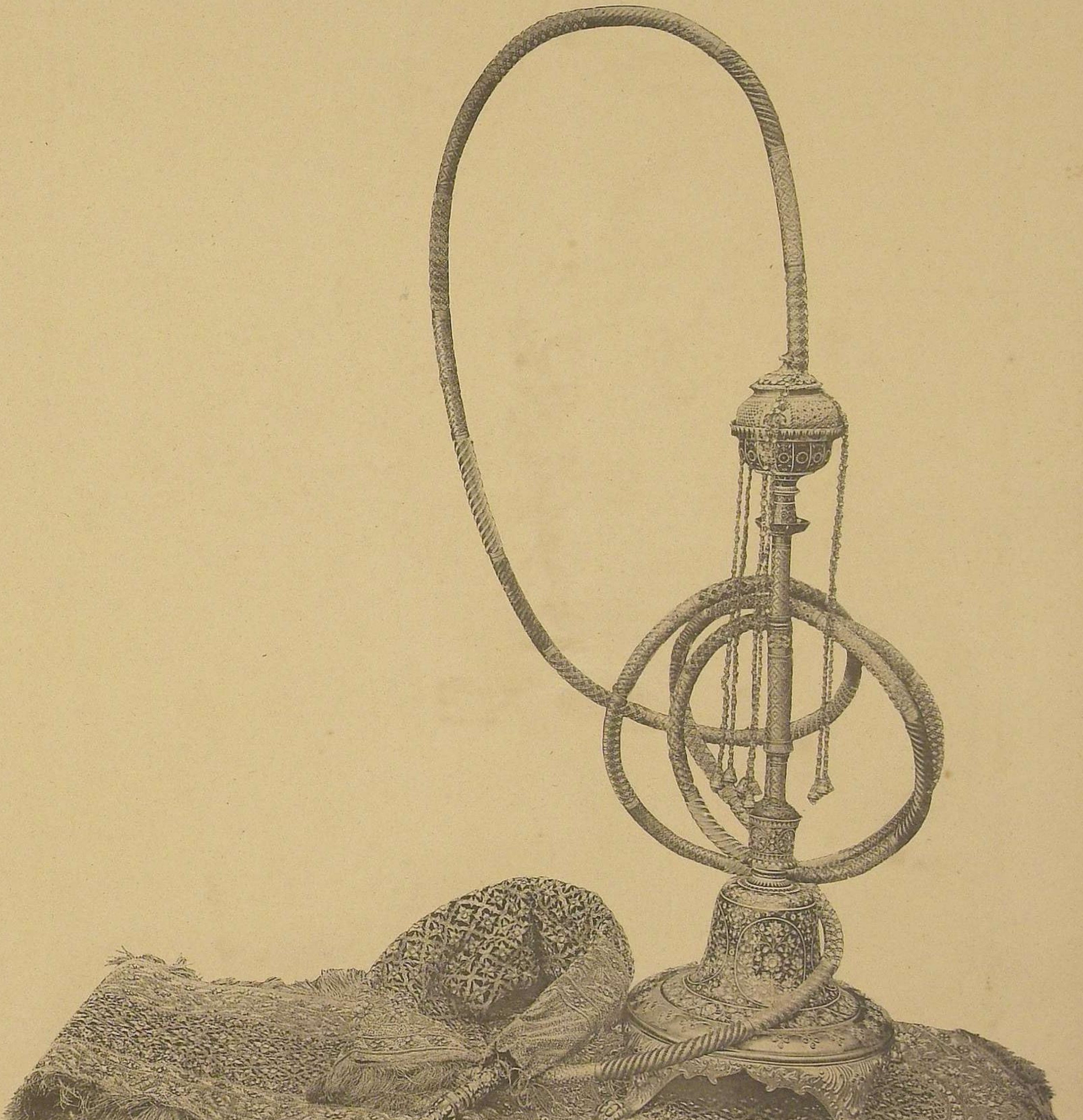
1, Small Vase or Ewer. 2, Picture Frame. 3, Small Bottle.



45.—Copper Salvers from Srinagar, Kashmir.



46.--Silver Hookah.



47.—GOLD HOOKAH AND CLOTH.

48.—One of the Illustrations of the Emperor Akbar's own Copy of the Razmnamah.

Subject. Bhishma enthroned as the great hero of the Kauravas before the commencement of the great war.

49.—One of the Illustrations of the Emperor Akbar's own Copy of the Razmnamah.

Subject. Triumphant procession of the white horse, who was to be set free to wander for
before he was sacrificed.

THIS LIFE IS THE GREAT SCHOOLMASTER, EXPERIENCE THE MIGHTY VOLUME.

"It is only through woe that we are taught to reflect, and gather the Honey of Wisdom, not from flowers but THORNS."—*Lord Lytton.*

AT HOME—My Household God.
ABROAD—My Vade Mecum.

A GENERAL OFFICER, writing from Ascot, says:—"Blessings on your 'FRUIT SALT!' I trust it is not profane to say so, but in common parlance I swear by it. Here stands the cherished bottle on the chimney-piece of my sanctum, my little idol, at home my household god, abroad my *vade mecum*. Think not this the rhapsody of a hypochondriac; no, it is the outpouring of a grateful heart. The fact is, I am, in common, I daresay, with numerous old fellows of my age (67), now and then troubled with a tiresome liver. No sooner, however, do I use your cheery remedy, than exit Pain—'Richard is himself again.' So highly do I value your composition that, when taking it, I grudge even the little sediment that will always remain at the bottom of the glass. I give, therefore, the following advice to those wise persons who have learnt to appreciate its inestimable benefits:—

"When ENO'S SALT betimes you take,
No waste of this elixir make,
But drain the dregs and lick the cup
Of this the perfect pick-me-up.'"

Writing again on January 24th, 1888, he adds:—

"Dear Sir,—A year or two ago I addressed you in grateful recognition of the never-failing virtues of your world-famed remedy. The same old man in the same strain now salutes you with the following:

"When Time, who steals our years away,
Shall steal our pleasures too,
ENO'S FRUIT SALT will prove our stay,
And still our health renew."

IN THE BATTLE OF THIS LIFE ENO'S "FRUIT SALT" is an imperative hygienic need, or necessary adjunct. It keeps the blood pure, prevents fevers and acute inflammatory diseases, removes the injurious effects of stimulants, narcotics, such as alcohol, tobacco, tea, coffee, by natural means; thus restores the nervous system to its normal condition, by preventing the great danger of poisoned blood and over-cerebral activity, sleeplessness, irritability, worry, &c.

FEVERS, BLOOD POISONS, &c.—EGYPT.—CAIRO.—"Since my arrival in Egypt in August last, I have on three separate occasions been attacked by fever, from which on the first occasion I lay in hospital for six weeks. The last two attacks have been, however, completely repulsed in a remarkably short space of time by the use of your valuable Fruit Salt, to which I owe my present health, at the very least, if not my life itself. Heartfelt gratitude for my restoration and preservation impels me to add my testimony to the already overwhelming store of the same, and in so doing I feel that I am but obeying the dictates of duty. Believe me to be gratefully yours,

Mr. J. C. Eno. A CORPORAL, 19th Hussars, 26th May, 1883.

HOW KANDAHAR WAS WON.—"During the late Afghan War we were before Kandahar, and had been reconnoitring the enemy's position with Colonel M—'s splendid cavalry regiment, when, to our merriment, the colonel produced a bottle of ENO'S 'FRUIT SALT.' 'Take,' he said, 'an old soldier's advice;' so, to please him, we did. We emptied the bottle. And Colonel M—— gave another bottle to P—'s men. We certainly slept soundly that night, and awoke fresh as paint. Two days afterwards the colonel said at mess, 'You fellows laughed at me about ENO'S 'FRUIT SALT,' but it was mainly through that stuff I gave you, did such splendid deeds that day. Personally,' said the colonel, 'I never felt better, and so do the officers of my regiment, and we were ready to encounter half-a-dozen Ayoobs.' After that the colonel was always called 'Old Eno.'"—From "MESS STORIES," by PROTEUS, pp. 126, 127, published by Messrs. Simkin, Marshall & Co., Stationers' Hall Court, 1889.

A NATURAL APERIENT, WITHOUT HAZARDOUS FORCE. An unsolicited testimonial from the late S. C. HALL, F.S.A., who wrote the following when above 80 years of age: "I have for a long time used ENO'S 'FRUIT SALT.' I have found it an effective yet gentle aperient, very beneficial to persons of sedentary habits, especially such as exercise not the limbs but the brain, and frequently require to assist nature without hazardous force. It acts according to the quantity taken—either as a relieving medicine or as a cooling and refreshing drink, and I am convinced that it does not weaken when it stimulates."

INDIA AND ENO'S "FRUIT SALT."—"Dilbrughar, Upper Assam, India, March 6th, 1880. Dear Sir,—I desire to state the advantage which I, and I do not doubt many others in this part of the world, have derived from your 'FRUIT SALT.' Unlike other Saline Aperients, it is not lowering in its action, though previous to its immediate action it naturally causes great thirst. I have used it on board ship in tropical latitudes, and both there and here I can most honestly bear witness to the fact that its use has warded off fever over and over again. When taken in time it is invaluable. As far as I am aware it is most popular in this part of North Eastern Asiatic India, and I consider that you are distinctly entitled to this testimonial from me. I need not add it is wholly unrequested. I enclose my card, but from my extreme individual inconvenience arising from publicity, I do not wish my name to appear, and merely subscribe myself, most truly yours, 'A PLANTER.'—J. C. ENO, Esq., HATCHAM FRUIT SALT WORKS, LONDON, S.E.

SUPERIOR TO ALL OTHER SALINES.—"Dear Sir,—Having been in the habit of taking your 'FRUIT SALT' for many years, I think it is only right to tell you that I consider it a most invaluable medicine, and far superior to all other saline mixtures I have ever tried. I am never without a bottle of it in the house, as I find it possesses three most desirable qualities—namely, it is pleasant to the taste, promptly efficacious, and leaves no unpleasant after-effects. I do not wish my name to appear, but apart from the publication of that you are welcome to make use of this testimonial if it is of service.—A DEVONSHIRE LADY.—January 25th, 1889.

THE SECRET OF SUCCESS.—STERLING HONESTY OF PURPOSE, WITHOUT IT LIFE IS A SHAM! "A new invention is brought before the public, and commands success. A score of abominable imitations are immediately introduced by the unscrupulous, who, in copying the original closely enough to deceive the public, and yet not so exactly as to infringe upon legal rights, exercise an ingenuity that, employed in an original channel, could not fail to secure reputation and profit."—Adams. CAUTION.—Examine each bottle and see that the capsule is marked Eno's "Fruit Salt." Without it you have been imposed on by a worthless imitation. Sold by all Chemists.

Prepared only at ENO'S "FRUIT SALT" WORKS, LONDON, S.E., by J. C. ENO'S PATENT.

AGUE, DYSENTERY, CHOLERA, DIARRHŒA,

Weak and Languid Feelings, Nervous Exhaustion, Neuralgia, Rheumatic Affections, Liver Diseases, Kidney and Urinary Troubles, Menstrual Maladies, Sexual Debility, and all diseases especially incidental to tropical climates, yield like magic to the marvellous healing property of mild continuous currents of electricity imperceptibly applied to the system by wearing

HARNESS' ELECTROPATHIC BATTERY BELT

This valuable appliance worn during the night even by those in good health is an effectual protection to the abdomen from exposure to the chill air of the early morning, a most fruitful cause of Choleraic Diarrhœa.

A BOON TO SUFFERERS.

IT OVERCOMES ALL NERVOUS DISEASES.

"Took to it in sheer Desperation."

Nervous Exhaustion, Dyspepsia, and Kidney Disease.—Mr. J. E. TAYLOR, 13, Sutton Street, Holloway Head, Birmingham, writes, March 2, 1891: "I have commenced wearing my New Electropathic Belt, and am much pleased with it. My previous one I wore daily for two years, during which time I travelled through America, British Columbia, Japan, China, East Indies, and South Africa, and as I have worn it when performing on the stage at night, it has had some rough usage at times, and considering the intense heat of the climates I have been in, I think it has lasted wonderfully well. When I first began wearing the Electropathic Belt in December, 1885, I was suffering from Renal Calculi, Nervous Exhaustion, and Dyspepsia. I took to it in sheer desperation, hoping that it might do me some good, but not having much faith in it, and in about three weeks' time I found that I could run upstairs; hitherto I had crawled up, holding on to the banisters. I then began to give it a fair trial. I gave up taking medicine of any description, and trusted entirely to my Belt, and now at the age of 61, I am a strong, hearty man, suffering from neither ache nor pain, and able to eat and digest anything. I daresay you have a great many Testimonials in regard to their excellence, but if a word from me is of any utility you can make any use of my letter you think fit."

IT WEIGHS ONLY A FEW OUNCES.

IT RESTORES IMPAIRED VITALITY.

"After suffering for Years."

Sciatica.—"To colonials visiting the old country and others that are suffering with Sciatica, I, the undersigned, a colonial resident for 30 years, am most happy to say that one of Mr. Harness' Electropathic Belts has cured me of Sciatica after suffering pain for years. I consider the Belts worth ten times the money."—*Lewis J. Godfrey, Sculptor, Chestnut Villa, Brodrick Road, Upper Tooting.* 3—3—1891.

"A Surgeon-General's Opinion."

Surgeon-General TUSON, M.D., F.R.C.S., &c., writing February 23, 1891, says: "I have worn your Electropathic Belt for more than a year, and have much pleasure in bearing testimony to its efficacy in my case. Before wearing it I suffered from Lassitude and Torpid Liver with concomitant Nervous Exhaustion. These symptoms subsided after wearing the Belt, and I have experienced far better health under its use. I would not go without it on any account. I am of opinion that it would have a most beneficial effect on residents in tropical climates, particularly those who are liable to a sedentary in life, and as Belts are considered a great protection in India, and highly recommended, yours made of a lighter material would, I feel sure, be an important desideratum for most Anglo-Indians and residents in tropical climates."

80,000 ELECTRIC BELTS SOLD ANNUALLY.

HARNESS' ELECTROPATHIC BELT is light and comfortable to wear and is guaranteed to imperceptibly generate a mild continuous current of Electricity, which cannot fail to invigorate the debilitated constitution. It also promotes circulation, and gives tone to muscles and nerves.

Call or write at once to the
MEDICAL BATTERY COMPANY, Ltd.

52, OXFORD ST., LONDON, W.

THE ANGLERS' WATERPROOFERS.

India-rubber & Waterproof Manufacturers.

ANDERSON ANDERSON & ANDERSON

37, QUEEN VICTORIA ST., LONDON, E.C.

Works—BOW ROAD, E.

THE NEW IMPROVED

REGULATION

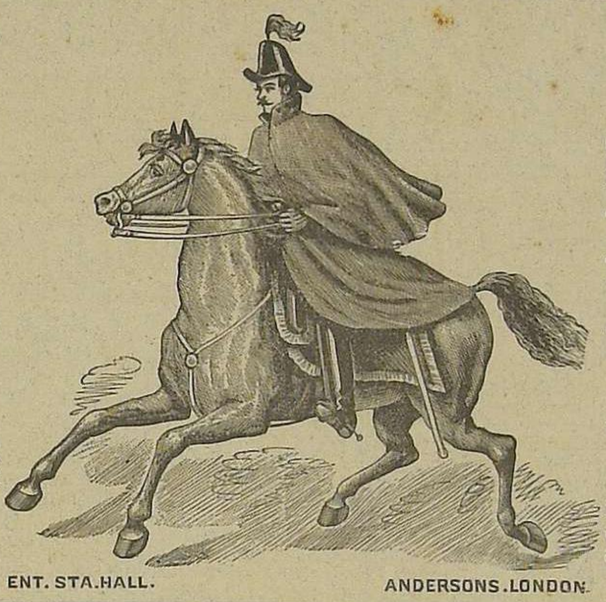
WATERPROOF

ARMY CLOAK.

Infantry and Cavalry Patterns.

The Most Useful, Healthy, and Durable

Waterproof Garment for All-round purposes.



[Copy].
Horse Guards, War Office,
August 9th, 1890.

Gentlemen,

The new Improved Waterproof Cloak (Infantry and Cavalry Patterns) made by you has been approved of as a pattern for Cloaks to be worn in wet weather, off parade, by all officers.

This pattern possesses many advantages over that sealed in 1871, and it is considered to be an excellent garment.

Your pattern has now been sealed and deposited at the Horse Guards, War Office.

I am, Gentlemen,
Yours obediently,
H. G. MacGREGOR, Col., A.A.G.

Messrs. Anderson, Anderson & Anderson,
37, Queen Victoria Street, E.C.

NOTE that the ONLY GENUINE GARMENTS to the patterns officially sealed are MADE BY US, and bear our TRADE MARK, and in addition a RED SEAL ON BLUE RIBBON.

EVERY WATERPROOF REQUISITE

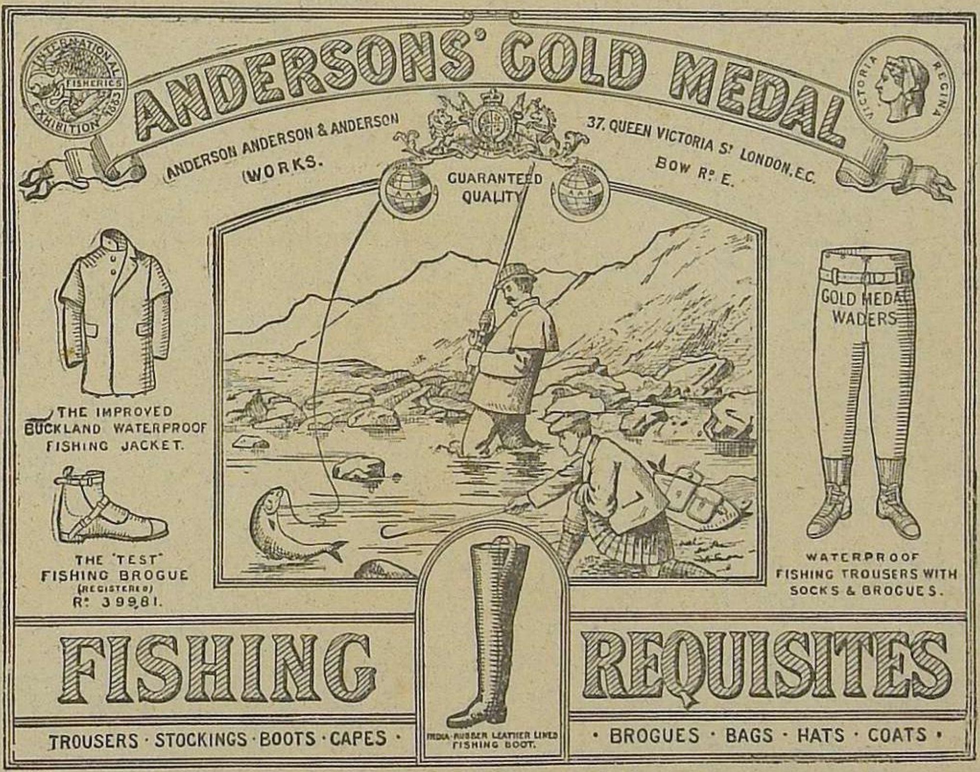
(Our own Specialities)

FOR

RIVER, LOCH and SEA FISHING.

Ladies' Angling Outfits

A SPECIALITY.



TESTIMONIALS.

Paston House,
Paston Place, Brighton,
January 29th, 1889.

Gentlemen,

I am pleased to say that the Waterproof Coat which you have just repaired for me appears to me to be quite as good as when I bought it from you four years ago; and in this long interval it has been subjected to very hard wear and tear indeed. I have had some disastrous experiences of waterproofs, for Salmon fishing in the Spring is a severe test; and when I find a coat that comes triumphantly out of such an ordeal, I consider it only common gratitude that I should say so. If I find my wading boots give out this Spring (which is quite possible, as they get rather hard usage) I will telegraph you the size, so that you may send me on another pair.

Yours faithfully,
WILLIAM BLACK.

Messrs. Anderson, Anderson & Anderson.

Extract from letter recently received quite unsolicited:

Ivy Cottage, Pool.

Gentlemen,

I may inform you that I have worn a pair of your "Test" Brogues for the last two years, using them every week—*winter* and *summer*—on rough, rocky rivers, such as the Wharfe and Yore; they are apparently no worse at all, and what I consider to be a great proof of their excellence, there is not a single nail drawn from the soles.

Yours faithfully,
FRANCIS M. WALBRAN.

GOLD MEDAL YACHTING WATERPROOFS.

THE ROYAL

Yachting Oilskin Coats,

As supplied to H.R.H. the Duke of Connaught and other Members of the Royal Yachting Squadron.

Testimonial.

Home Office,
Sept. 3rd., 1878.

Messrs. Anderson & Co.,

You made me an Oilskin Coat about seven years ago, which has lasted in capital condition until this year.

(Signed) A. F. O. LIDDELL.

THE "OSBORNE"

Yachting Oilskins

(Very Light, Super Quality, Durable),

COATS, JACKETS, TROUSERS, SKIRTS, LEGGINGS, SOU'WESTERS, HOODS, etc., for

LADIES AND GENTLEMEN.

THE NEW

QUARTERDECK WATERTIGHT BOOTS.

P. & O. Steam Navigation Co. S.S. Oceana,
January 20th, 1891.

Sirs,

I have pleasure in testifying to the excellence of the "Quarterdeck" Boots bought from you some months ago. They are light, warm, well-ventilated, so that they do not draw or make the feet tender; perfectly watertight, and to my mind the most excellent of Water Boots.

P. S. TOMLIN, Commander.